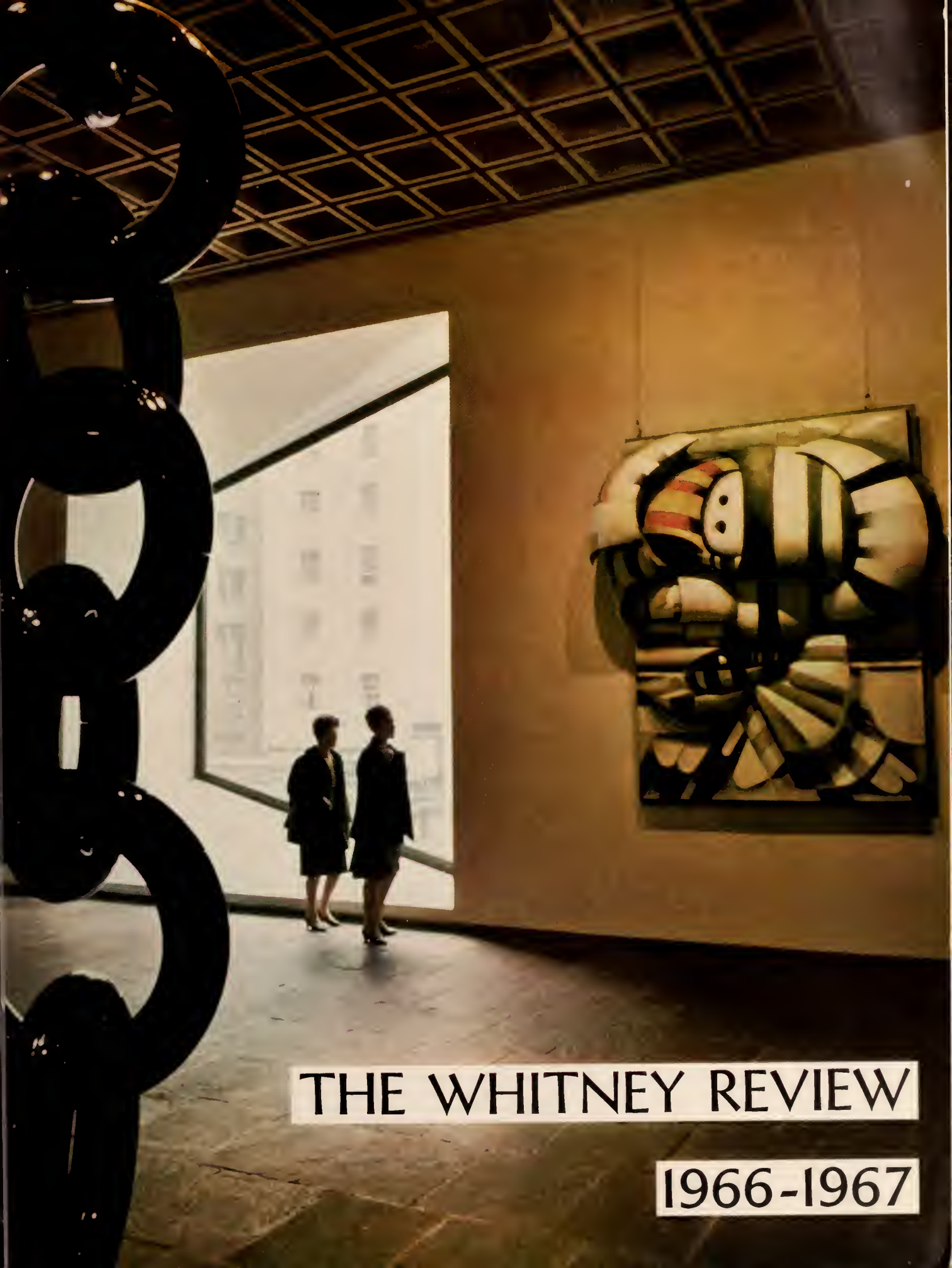

THE WHITNEY REVIEW

1966-1967

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WHITNEY

MUSEUM

OF

AMERICAN

ART

THE WHITNEY REVIEW
1966 - 1967

All works illustrated are recent acquisitions by the Museum with the exception of those so noted.

Cover: *Annual Exhibition of Contemporary American Sculpture and Prints,* fourth floor.

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Published annually, *The Whitney Review* surveys the Museum's preceding year's activities (except its acquisitions, which are listed for the fiscal year from July 1 - June 30). Edited by the Museum staff, it is not a formal annual report, but is intended to record events of general interest.

The Whitney Museum of American Art
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The new building prior to the opening in September, 1966.

THE NEW WHITNEY OPENS

On September 27, 1966, culminating three years of preparation, the new Whitney Museum building on Madison Avenue and 75th Street was opened. The staff spent a long and hard summer preparing the building for this day. On September 7 the press was admitted for a preview, thus starting an international wave of interest in Marcel Breuer's building which has still not subsided. Critical attention has focused generally on the Museum's massive strength, its integrity of materials and detail, and its functional nature. Constructed on a corner plot of only some 13,000 square feet, Breuer's first Manhattan building has opened new concepts of museum design.

On the evening of September 26 a small preview was given for members of the Friends, donors and artists. On the next afternoon dedication ceremonies were held in the lobby. Mrs. Flora Whitney Miller, then President of the Museum, delivered a short address in which she described the new building as "the culmination of a dream my mother had nearly 60 years ago. As I cut this ribbon my heart is full of gratitude to the devoted people, our Trustees and others, who helped with such generosity to give that dream, that vision, reality. It seems a fitting moment to dedicate this building to the ideal which the Whitney has always stood for — the service of this country's living art." Aided by Mrs. John F. Kennedy, President of the Museum's National Committee, Mrs. Miller then cut the ribbon and the new Whitney was officially open.

Following the ceremony, the National Committee held its first meeting. Several important announcements were made, including that of a $155,000 grant awarded to the Museum by the Ford Foundation for a special program to aid artists working outside of New York. (Mr. Baur's article on the grant appears on p. 16.)

The next evening from seven to midnight a formal opening took place and was attended by several thousand guests. The opening was preceded by a series of dinner parties given by Museum Trustees and Friends. The following day the Museum opened to the public, and thousands came to see the opening exhibition *Art of the United States: 1670-1966*, a comprehensive survey filling the entire building and tracing the history of art in this country from its beginnings to the present. Thus started one of the most eventful years in the Museum's history.

Mrs. Miller presides at the dedication ceremonies, September 27, 1966.

Mrs. Miller cuts the ribbon, and the new building is formally open.

Mayor and Mrs. John V. Lindsay arrive on the evening of the opening September 27.

Mrs. John F. Kennedy, escorted by André Meyer, at the opening.

The garden level seen on opening night.

The fourth floor; opening night.

The second floor; opening night.

One of the Museum's guests, opening night.

September 28, 1966: the Museum opens to the public.

Barnett Newman.
Day One. 1951-52. Oil on canvas. 132 x 50¼.
Gift of the Friends of the Whitney Museum of American Art, and purchase.

THE YEAR AT THE WHITNEY

The first year in the new building has presented many opportunities. The increased space has made possible more as well as larger exhibitions. An ambitious education program has been launched, which includes many radical innovations. In addition, restaurant services have been provided for the first time. The response of the public has been gratifying. Attendance records for the Whitney were set as a total of 741,408 people visited the Museum in the first year. This figure includes 723,654 single admissions and 17,754 who visited in groups.

During this most eventful of years, there were also several changes in the Museum's officers and staff. On December 1, 1966, David M. Solinger was elected President of the Whitney Museum, succeeding Mrs. Flora Whitney Miller, who became Chairman of the Board of Trustees. Mr. Solinger is a prominent lawyer and collector of modern art. He was one of the original founders of the Friends of the Whitney Museum, and served as the group's first President from 1957 to 1960. He was also Chairman of the Campaign Planning Committee which directed the recently completed fund raising drive for the new building. Mr. Solinger is a graduate of Cornell University and of the Columbia Law School, and is a partner in the New York firm of Solinger and Gordon.

Mr. Robert W. Sarnoff, President of the Radio Corporation of America, was elected a Museum Trustee on June 9, 1967. For the preceding three years Mr. Sarnoff had served as President of the Friends and was instrumental in bringing that organization to a position of even greater strength and importance to the Museum's activities. He also assisted extensively in the Building Campaign, to which the Friends contributed so generously.

In August 1966 the Museum appointed Douglas O. Pedersen the first head of its new Education Department. Mr. Pedersen has been dean of Freshmen at Rensselaer Polytechnic Institute, Director of School-College Relations for the National Scholarship Service and an instructor in art for the Cooperative School Program sponsored by Princeton University. (Mr. Pedersen's article on the Education Department will be found on p. 20.)

The curatorial staff was increased by the appointment of Robert M. Doty as Associate Curator in September, 1966. Mr. Doty was formerly Associate Curator at George Eastman House in Rochester, was on the staff at the Victoria and Albert Museum in London and was assistant to the Director at the Albright-Knox Art Gallery. He also filled the same position at the Yale University Art Gallery.

David M. Solinger, President.

Record crowds waiting to see Andrew Wyeth exhibition.

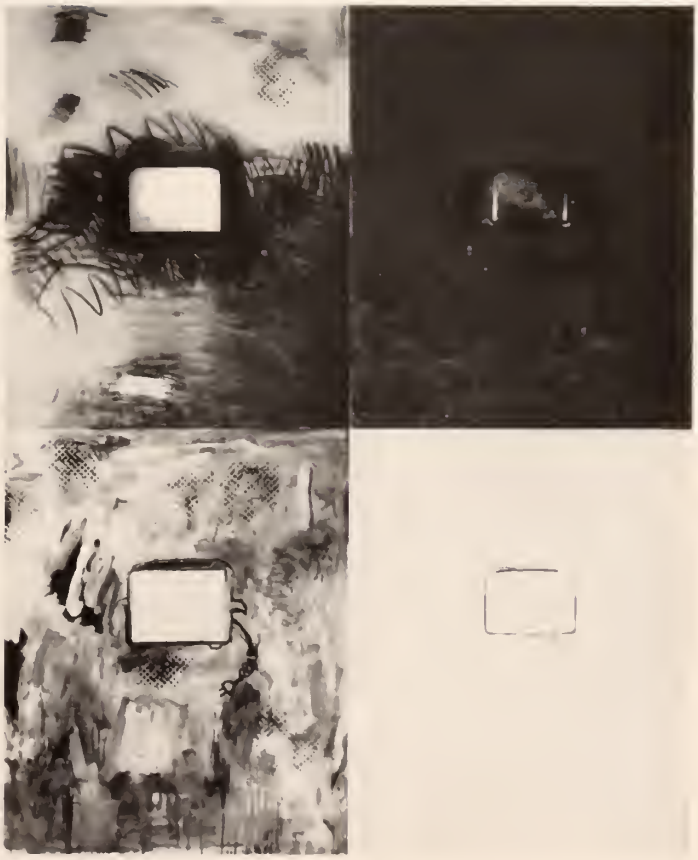
Mr. Stephen E. Weil was appointed to the newly created position of Administrator in September, 1967. This position was created to help meet the increased growth of activities and programs within the new Museum. Mr. Weil was graduated from Brown University and Columbia Law School, and practiced law in New York from 1956 to 1963. Prior to joining the Whitney, he was general manager of the Marlborough-Gerson Gallery in New York.

One note which will certainly be encouraging is a ruling received this year from the Internal Revenue Service. Under this ruling, the Whitney has been declared an educational institution. As such, donors may take as a tax deduction amounts totaling 30% of their net adjusted income which have been contributed to the Museum in the form of either works of art, securities, or monetary gifts.

On May 4, 1967, at the Friends' Annual Meeting, Mr. Solinger announced the attainment of the $8,000,000 goal in the Museum's campaign which was initiated over three years ago. Slightly more than $6,000,000 of this had been allocated for the land and building, the rest being earmarked for endowment and special programs. Mr. Solinger expressed his and the Museum's gratitude to the many donors who helped to make this possible. At the same time, he announced the start of a new drive for $2,000,000 to sustain the Museum's rapidly expanding activities.

Less than two weeks later, on May 16, the second campaign was launched with the announcement of a gift of $50,000 from the Howard Johnson Foundation. This generous gift was augmented by $40,000 from other individuals, marking an extremely gratifying beginning. When making the gift known Mr. Johnson said, "In my travels around the country I have been impressed by the surge of interest in art on the part of the American people. Our citizens, with more leisure time than ever before, are spending a great part of it enriching their lives by building an appreciation of great art. The Whitney Museum is to be congratulated for its part in stimulating this cultural growth."

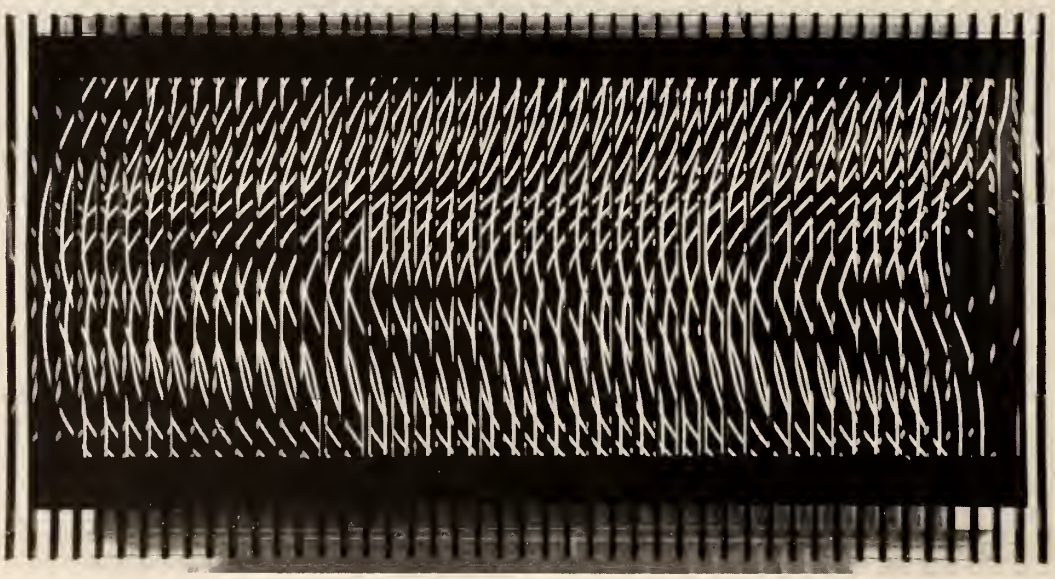
Robert Smithson.
Alogon. (1966.)
Painted stainless steel. Seven sections, total length 73½.
Gift of the Howard and Jean Lipman Foundation, Inc.



Jim Dine.
The Toaster. 1962. Oil and collage. 100 x 80 x 7.
Promised gift of the Albert A. List Family Collection.

John Chamberlain.
Velvet White. 1962. Welded automobile metals. $80^1/_2 \times 61 \times 54^1/_2$.
Promised gift of the Albert A. List Family Collection.

below:
John Goodyear.
Eight. (1966.) Metal, light and plastic. $24^1/_4 \times 48^1/_2 \times 8$.
Gift of Joseph L. Shulman.



Jack Youngerman.
Blue-White-Red. 1965. Synthetic polymer paint on canvas. 108 x 87.
Gift of the Friends of the Whitney Museum of American Art.

Karl Wirsum.
Doggerel II. (1966.) Oil on canvas. 33 x 25.
Larry Aldrich Foundation Fund.

THE MUSEUM ON THE ROAD

by John I. H. Baur

A new program to bring to the Museum the best work being done in all parts of the United States has recently taken the Whitney's staff on trips which crisscrossed the country from Sarasota to Seattle, from Boston to Los Angeles. During the first nine months of this five-year venture, which is supported by a Ford Foundation grant, the Museum's directors and curators have gone out fourteen times, visited some thirty cities, seen paintings and sculpture by an estimated 1100 artists. Of these some forty to fifty have been shown or are under consideration for exhibition. Another and unexpected result of the project has been the purchase by the Museum of six of these works for its permanent collection.

The travel program grew from a situation which is generally recognized, though often deplored: New York's pre-eminence as the art capital of the country and the corollary that exhibition here is more important to an artist than exhibition in his home city or elsewhere. The reasons are obvious. In New York art is seen in an international context; it is up against the best in the world. There, too, are the dealers and the active collectors in numbers which constitute a unique potential for material success.

The operation of these factors has been documented over and over in the Museum's experience. Two young sculptors from the District of Columbia, who were represented in the Whitney's last Sculpture Annual, both sold their pieces and acquired New York galleries before the exhibition was over. They are now doing perhaps the best work of their careers.

A young painter in Los Angeles, who has had three canvases in one of the Museum's Young America exhibitions, saw one of them reproduced in color in *Time;* dealerless before, he was soon represented by prominent galleries on both coasts.

An older sculptor in a mid-western city had supported himself for years by teaching, reluctant even to attempt to break into a wider orbit. A piece in the Museum's Sculpture Annual brought him a one-man show with a good New York gallery and enlarged a reputation which had been literally limited to his own city.

These and scores of similar incidents were not all the fruit of the new travel program because the Museum has always tried to make its group exhibitions as national in character as possible. But the limitations of space in the Museum's old building on 54th Street, together with limitations of money and of curatorial time, made it difficult to do more than token justice to other parts of the country. It was experiences like the above, however, that convinced us that we could bring tangible benefits to our artists outside New York if we had the means. Our new building finally provided the space while the Ford Foundation grant has given us the resources. We are now embarked on a more serious search for neglected talent than this, or probably any other American museum, has undertaken before.

We have tried to keep that search flexible and not to systematize it to the point of disappointing returns. We have visited so far both those areas where experience or report indicated that good work was being done and also a sampling of lesser-known ones. We have made a special effort to see regional exhibitions, particularly those covering a whole state or a group of states. Some places we will probably not revisit for several years, others we will return to annually. We will reach eventually many areas where we have not yet been able to go.

Our travels have scarcely provided enough evidence to warrant any valid conclusions on why art flourishes in some sections more luxuriantly than others, but some of our findings have been at least a little surprising. We had assumed, for instance, that regionalism no longer existed as an operative force of any importance. The art magazines, the multiplying exhibitions, the movement of more and more artists themselves to residence posts at colleges and universities seemed to preclude the kind of isolation that fosters — in theory at least — the development of local characteristics.

Up to a point this assumption was true; there is scarcely a corner of the country that is not aware of Pop and Op and Hard Edge Abstraction, not to mention earlier movements. But at the same time local variations on these and even local aberrations in quite different directions are to be found, sometimes in unexpected places. The so-called "funk" art of California is probably the best known example and seems peculiarly characteristic of its locale. Less publicized — in the East at least — is the ebullient work of the Chicago Hairy Whos, Pop-influenced but quite distinctive in character, or the neo-surrealist work of a group of young artists centered around New Orleans. In most cases these regional movements seem to have grown spontaneously from the friendship and interaction of young artists who know each other, rather than in response to the influence of a single dominant figure. They are regional but not provincial. One Chicago dealer suggests that they are stimulated by public neglect, which drives artists into each other's company for mutual support.

In time more evidence may shed light on other aspects of American art, but such results will be side products of the Museum's central aim in undertaking its travel program. This is, of course, the recognition of our creative artists during their lifetime. A start has been made on a new scale, and the response has been heartening. The simple fact that our curators were willing to come and look at what they were doing has brought from artists everywhere expressions of encouragement and lessened isolation. We, on our part, have been impressed again by the strength and vitality of the art that is being done at this moment in many a small community as well as in the more populous centers of our country.

James Melchert.
Silvery Heart. 1965.
Polychromed ceramic. 14 high.
Included in the Annual after having been seen on a Ford Foundation trip to California.
Hansen Galleries, San Francisco.

Gladys Nilsson.
Many Swingers Out-Of-Doors. 1966.
Watercolor. 24¼ x 19¼.
Larry Aldrich Foundation Fund.
An artist whose work was seen by the staff on a trip to Chicago.

Fletcher Benton.
Synchronetic C-8810. 1966.
Aluminum, plexiglas. 22½ high.
Gift of the Howard and Jean
Lipman Foundation, Inc.

below:
Roy Gussow.
Two Forms 9 - 12 - 66. (1966.)
Steel. 15 x 18½ x 21.
Gift of Howard and Jean Lipman.

Hans Breder.
Number 100. (1967.) Aluminum and plexiglas. 36 x 36 x 17. Gift of the Friends of the Whitney Museum of American Art.

Walter De Maria.
Blue Glass for Cornell. (1966.) Glass and steel. $15^{3}/_{4} \times 10^{3}/_{4} \times 7^{1}/_{2}$. Gift of the Howard and Jean Lipman Foundation, Inc.

THE DEPARTMENT OF EDUCATION

by Douglas O. Pedersen

The Whitney Museum was notified January 20, 1967, that it would receive a three-year $250,000 grant from the Carnegie Corporation of New York to support its new Department of Education. The decision to establish a Department of Education had been made by the Museum early in the spring of 1966, when John I. H. Baur initiated preliminary discussions with interested foundations and individuals who might assist in its development. The Museum desired to originate a sequence of educational programs which would broaden public awareness and deepen understanding of American art: what it is, how it is made, its value, its meaning, its value as an educational subject. As the country's major collector and exhibitor of American art, the Whitney Museum stood in a unique position to develop such programs.

The Department of Education was formally created in August, 1966. Its first five months were devoted to developing a proposal for submission to the Carnegie Corporation, and to exploring numerous possibilities for extending the traditional repository and expository functions of a museum to include an active employment of its resources in educationally experimental ways. A number of complex issues and philosophical attitudes have shaped the Department of Education.

Education is that process by which the potentiality of each person is stimulated to emerge and to become focused in productive action. It is promoted best in a learning environment that allows each growing person to derive the knowledge and skills demanded by his development. Art has proved to be a powerful educational force, a flexible and creative stimulant for students.

Any educational institution is the reciprocal agent between the individual and the society. It communicates to the individual the current needs of the society, and it trains him to fulfill those needs. Traditionally, it has done so by transmitting those values which produce social cohesion, and those re-

lated skills which lead to productive contribution to society.

Given an accelerating rate of social and technological change, we are even less able than in the past to predict what the future will require. Nevertheless, educational processes must amplify every student's capacity to be creative, productive and to develop his ability to adopt the style of life that will satisfy him personally. This poses for education a new necessity.

All things which sustain society are produced by human beings: *Ideas* such as an Einstein might generate, *objects* such as a Picasso might create, or *actions* which involve other human beings such as a Ghandi might initiate. These are products; society needs these things human beings produce. Education's first priority is to develop each person's potentiality for generating them.

The complexity of the modern world makes it impossible to comprehend society with lineal or causal processes. A dynamic society made up of a multiplicity of interdependent factors, constantly changing, must be dealt with comprehensively: not one fragment at a time in a series; but all at once, as one three dimensional field of interacting phenomena. The artist (consider the complexity of his problem when phenomena such as light and motion are introduced into three dimensional forms) has to deal with his work comprehensively and spherically, as a system of interdependent relationships. In the art studio, the individual manipulates complex materials and explores their interdependence. The studio supports the unique development of individual productivity. Art programs and artistic processes are strong educational forces which can be employed today to prepare the individual for contribution to an unpredictable tomorrow. The disciplined and skilled, creative habit of mind is the most valuable thing an educational system can impart: valuable to the individual as a way of gaining personal meaning; and to the society as a source of those ideas, objects and actions which are its sustenance and its life.

Ours is a society in which immense technological advances and dramatic social changes have combined to erode individual and personal values, wearing down the sense of human worth to something collective, statistical, abstract. Art is intensely personal,

Photographs show views of the Museum extension, the Art Resources Center, on Cherry Street and its surroundings.

concrete, life-affirming. It can serve as an antidote to the poisonous anti-human forces which threaten each citizen of today's world, and as an inoculation against the inevitable proliferation of those forces tomorrow. The Museum, as a repository of works of art, is a human resource center and an educational resource. Like other institutions that seek to enlarge human dimensions, the Museum has a moral responsibility to the society in which it exists, the society which requires and sustains it. This moral imperative demands that Museum resources be applied as widely and effectively as possible to assert and maintain human values.

Art is uniquely suited to fulfill this necessity. Art is a creative activity, a process activity. It stimulates the growth of potentiality and nurtures productivity; it confirms an individual's sense of his own individuality, of his ability to be imaginative and creative. Art encourages exploration of the many traditional subjects and values (e.g. mathematical proportion, symmetry, physics, sociology, history, philosophy, literature) necessary to the artistically productive human being — areas of knowledge and speculation as essential today as ever. These ideas have been fundamental in the development of the Whitney Museum Department of Education. The following descriptions are of programs conceived of and administered by the Department during its first year.

A seminar-studio program for talented high school students took place in July, 1967. Thirteen pupils from the city and suburbs were enrolled, who represented a socio-economic cross-section, a heterogeneity designed to combine personal and group discovery of art values. The students attended a series of lectures specially designed to acquaint them with current American art as well as with the origins of its forms. Students also participated in a seminar held three times a week to discuss issues in art and the relevance of these issues to their lives; and they applied their new knowledge in the studio, so that practical and theoretical understanding might reaffirm one another. The program had the value of providing students with an opportunity to examine and study objects from the Museum collection in an immediate and sustained way, and provided a professional level of instruction unusual for secondary-school students, but warranted by students of high potentiality.

Evaluation of the High School Seminar yielded the following conclusions: art is relevant to a high school population today; its values are not limited by socio-economic factors, students can join amicably in a mutually beneficial enterprise of this kind with personal conviction; and, most important, art can be a purposeful field of study for individuals whose seriousness and concentration are rewarded solely by increased awareness and self-knowledge.

During July and August, the Department conducted an Institute for twenty public school teachers of art from New York and Washington, D. C. The aims of the Institute were to strengthen each teacher's proficiency as an artist, and to enlarge each teacher's awareness of contemporary art in order that he might more persuasively transmit to his pupils relevant ideas and attitudes. The Institute was an open studio in which teachers were provided with new and advanced materials and the fabricating techniques to explore them expressively. Plastics, metals, kinetic components, lights and movies were utilized. In addition to the daily studio, a series of seminars with distinguished professionals was organized. This "living curriculum" was designed to give the teachers an insight into the personality and ideas of the established practitioner.

Harold Rosenberg, Barnett Newman, Ad Reinhardt, James Seawright and Grace Hartigan participated in these seminars. They talked informally with the teachers, evaluated their work and in general supplied a professional artistic content unique in the education of art teachers. A series of guest visitors representing educational and art institutions augmented the seminars. Roger L. Stevens, Chairman of the National Foundation on the Arts and Humanities,

John I. H. Baur, then Associate Director of the Whitney Museum, Charles Dorn, Executive Secretary of the National Art Education Association, Richard Grove, Arts and Humanities Division of the U. S. Office of Education addressed the participants. Representatives of State and City Boards of Education and art education institutions attended the Institute as observers.

On September 22, 1967, eight college undergraduates — three from Allegheny, three from Colorado and two from Lake Forest — assembled at the Museum to begin a three-month Independent Study under Whitney auspices. In their first seminar they spent two hours with Harold Rosenberg, who outlined the general art milieu in New York and defined many issues in contemporary American art. Since that time the students have been fully immersed in the New York art scene.

In addition to an intimate view of the Whitney Museum and its functions, the students have had the opportunity to listen to representatives of the Guggenheim Museum and the Museum of Modern Art, and to inspect their facilities. The students accompanied John I. H. Baur on an architectural tour of the new Whitney building and discussed with William C. Agee, Associate Curator, the installation of the Marca-Relli exhibition. At the Guggenheim Museum they heard about special techniques of installing the sculpture International; and at the Museum of Modern Art they enjoyed a "behind-the-scenes" view of the installation of the Picasso exhibition. The students have talked with spokesmen for the Castelli, Janis, Wise and Marlborough-Gerson Galleries, where art is presented from a completely different point of view from that of museums. After this preliminary initiation into the fluid dynamics of art in New York, the students selected topics for independent research papers. The Whitney has secured for each student a tutor who can contribute to the development of his research topic. Robert Motherwell, George Segal, and Joseph Raffaele are artist-tutors for three of the students. Another student is exploring the Federal Arts Project under the guidance of Henry Rothman, an Editor of one of the publications of that WPA program. And two are studying with William C. Agee and Robert Doty, Museum curators, whose fields of expertise coincide with research topics selected by the students. The students are also visiting artists' studios, and from time to time artists are involved in a series of weekly seminars dealing in a general way with contemporary American art. Artists Duayne Hatchett, James Seawright and George Segal have participated thus far in the seminars. The Independent Study Program has been designed to provide seriously motivated and advanced students with an opportunity to study with primary sources and personnel — objects, documents, artists, critics, dealers and Museum staff. Confrontation with actual works of art and professionals from the art world in the milieu where art is most vigorously created, exhibited, collected, analyzed and sold adds a dimension to research, and provides a stimulating experience for those involved. Such experience strengthens each student's commitment to art, broadens his awareness and deepens his understanding of the field. The program helps to establish direct communication between the geographically remote campus and a vital urban center. In following and amplifying a pattern of off-campus study already established in other curricula at some of our institutions of higher education, this Independent Study Program permits institutional cooperation and demonstrates the validity of the use of off-campus resources in the education of today's college student. This project will provide other institutions with the precedent for seeking similar solutions for the complex problems encountered in preparing students for entrance into a society becoming increasingly urban and technological.

The Museum has leased a warehouse on Cherry Street, on the Lower East Side, to serve as an Arts Resources Center to extend Museum activities to a population of city residents geographically remote

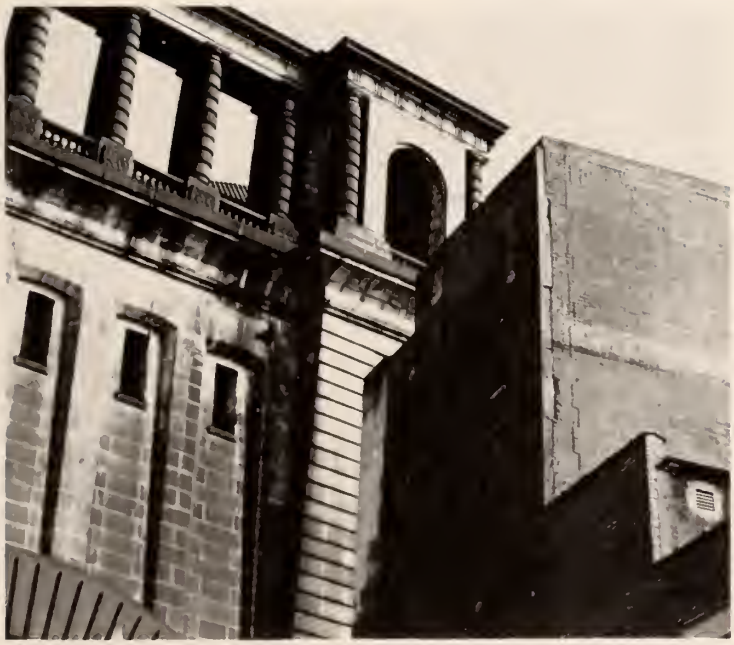
from the main avenues of city culture. In addition to the $25,000 of the Carnegie Corporation grant specified to initiate this project, $20,000 has been received from the van Ameringen Foundation, Inc., and $10,000 from the Junior League of the City of New York, Inc., to support the Arts Resources Center in its first year. Also, the Department has received architectural assistance from Educational Facilities Laboratories.

There are a variety of reasons for this project, including the following:

1. The Arts Resources Center will be an active agent which seeks to break down those invisible barriers now isolating cultural minorities from cultural majorities.
2. The Arts Resources Center can help reduce ethnic controversy by fostering cooperation among diverse forces in the community through participation in common programs and sharing of similar experiences.
3. The Arts Resources Center will assist other institutions presently serving the community. Schools, social action agencies and churches will be able to draw on the Arts Resources Center and its professional staff for assistance in developing new curricula and methodologies.
4. The Arts Resources Center will provide stimulation and instruction for talented individuals beginning to define professional standards.
5. The Arts Resources Center will, in day and evening programs, have a positive effect on the visual awareness and aesthetic understanding of the entire community, school-aged and adult alike.

The flexible and comprehensive approach to be taken by the Arts Resources Center should help meet the needs of the community and help define a wider audience for American art. The experimental hypothesis of the project implies that success will be a function, not of pre-determined and prescribed activities, but of flexible responses to fluid situations. This permits the Center to respond at any given time to community and individual needs. In electing to present to the community a broad array of artistic resources the Center will have the capacity to supply the kinds of services, programs and expertise required by residents in the target area.

In these ways the Whitney Museum Department of Education has begun to develop programs that will advance the goals of the Museum while maintaining standards consistent with those established by the Museum. In this first year of program development the Department has taken an approach that is both pragmatic and experimental. The search for a new role for museums in the education of the public has begun to articulate a philosophy which joins the serious student and professional artists, historians and critics. This argues for a line of development in the Department that concentrates energy on the education of mature students whose commitment to American art is most consonant with high aesthetic standards and the creative potential necessary to achieve them. To promote these values further, a parallel line of Departmental development will touch upon many other social segments of our society. In applying its resources with vigor to a broader society, the Whitney Museum has begun to define a philosophical position. In asserting human values for a public increasingly subjected to demographic stress and technological controls, the Whitney hopes to continue to fulfill its obligations while achieving an even stronger position of relevance to contemporary society. By refusing to isolate specific programs from the complex social context in which they occur, the Department enhances the possibilities of establishing authentic relations with society. Interweaving Museum resources, social imperatives and educational methodologies has been the means. This has seemed the only way to discover what will work — not to provide amusement or diversion, but to add a nourishing aesthetic ingredient to a society starving on a technological surplus.



Morris Kantor.
Two Figure Arrangement. 1923.
Oil on canvas. 46 x 54.
Promised gift of Mr. and Mrs.
Arthur Altschul.

George Ortman.
Metallurgy - 66. 1966.
Aluminum, masonite and wood. 72 x 48.
Gift of the Friends of the Whitney
Museum of American Art.

Alfred Jensen.
Timaeus III and IV. 1966. Oil on canvas. diptych 60 x 100.
Gift of the Friends of the Whitney Museum of American Art.

ACTIVITIES OF THE FRIENDS

At this crucial time in the Museum's history, the Friends have continued to demonstrate their vital role in the Museum's growth. When the $8,000,000 building campaign was completed, they had contributed almost one-half of the goal.

An important event for the Friends this year was the reorganization of the group. In order to integrate the members more closely into the Museum and to simplify operations, the Board of Directors proposed in April that the organization be dissolved as a separate corporation and be constituted instead the official membership body of the Museum. This was carried out by a vote of a large majority of the members at a special meeting held on April 26, 1967. No changes were made in the Friends' privileges, dues, or activities. Indeed, opportunities for participation in the work of the Museum have been increased.

The governing body of the Friends' is now a Council which meets at the call of its Chairman, and from time to time with the Museum's Trustees in an advisory capacity. Council members are elected each fall for staggered two-year terms. Officers of the Council — Chairman, Vice-Chairman — are elected for one-year terms at the same time. The first Council was chosen by a ballot mailed to all members on September 15, 1967. The 27 member group is listed at the back of the magazine.

Allan D. Emil, a well known collector and long time vice president of the Friends, was elected first Chairman of the Council. He succeeds Mr. Robert W. Sarnoff who served as President prior to the reorganization and to whom all are grateful for his work. Mrs. Richard Rodgers was elected Vice-Chairman and as Secretary, Richard Salomon.

The growth in the Friends' membership during the past year has been extraordinary. From a total of 267 last year, the membership figure as of September, 1967 stood at 434. Particularly gratifying was the success of the Junior membership which was initiated last year. This membership, available to those under 35, has dues of $100 and carries full privileges. There are now 53 junior members and it is hoped that it will continue to stimulate interest in the Museum among younger people.

During the past year the Acquisitions Committee, with Lee A. Ault as its Chairman, spent $48,100 to purchase 8 important works for the Museum's collections. The funds largely comprised of the Friends' dues were used to acquire paintings by Barnett Newman, Jack Youngerman, Alfred Leslie, Alfred Jensen, Paul Feeley, Richard Lindner, a relief by George Ortman, and a sculpture by Hans Breder. Since the Friends' founding in 1956 they have spent $403,100 for purchases, a figure which demonstrates how vitally important the Friends are to the effectiveness of the Museum.

The special Events Committee, with Mrs. Joel Harnett, Chairman and Mrs. Charles I. Rostov, Vice-Chairman, carried out a more active program than the Friends have ever before undertaken. This included a special dinner at the Museum on March 22, at the time of the Andrew Wyeth exhibition, followed by a lecture on Wyeth given by Brian O'Doherty. On the evening of April 12 a similar dinner for members and guests preceded a special showing of new films on art. The Friends' Annual Gala held in May was also planned by this Committee and was attended by more Friends and their guests than ever before. The evening included continuous music on the second floor and gave the Friends a chance to preview the Recent Acquisitions exhibition on the fourth floor.

At the 10th Annual meeting of the Friends, held on May 4, Mr. Sarnoff reported to the several hundred members present on the Friends' activities during the year. A preview of the NBC one hour color film, "The American Image," based upon the opening exhibition, Art of the United States, was also shown. At the meeting, Mr. Solinger stated, "Our new Museum has demonstrated more effectively than ever before that interest in American

Alfred Leslie.
Alfred Leslie. 1966-67. Oil on canvas. 108 x 72. Gift of the Friends of the Whitney Museum of American Art.

art is at an all time high. The Whitney Museum, through its new building and its exhibitions, is helping in this recognition of our nation's cultural growth. All of us associated with the Whitney, Trustees and Friends, have been challenged by the unprecedented success of the Museum's move uptown. New responsibilities have been placed on us. We face larger efforts to meet the demands of our new position in the art world."

We are confident that to a great extent this responsibility will be met and carried out by the Friends.

left:
Thomas Hart Benton.
Autumn. (c. 1941.)
Oil and tempera on canvas.
$22^{1}/_{2}$ x $28^{5}/_{8}$.
Bequest of Loula D. Lasker.

below:
Edward Hopper.
Carolina Morning. (1955.)
Oil on canvas. 30 x 40.
Given in memory of
Otto L. Spaeth by his Family.

above left:
Robert Rauschenberg.
Post Rally. 1965.
Lithograph. 46 x 31½ (sheet);
43½ x 30 (plate).
Gift of Mr. and Mrs. Herbert C. Lee.

above right:
Jasper Johns.
Pinion. (1963.)
Lithograph. 40 x 28 (sheet and plate).
Gift of Mr. and Mrs. Herbert C. Lee.

right:
Peter Dechar.
Pears. 1966.
Oil on canvas. 54 x 72.
Larry Aldrich Foundation Fund.

EXHIBITIONS

Art of the United States: 1670-1966.
September 28—November 27, 1966.
Assembled by Lloyd Goodrich, Director, to mark the opening of the new building, the exhibition presented one of the most comprehensive surveys of American art ever organized. The show included 365 works by 275 painters and sculptors from Colonial times to the present day and was accompanied by a book length catalogue. Among the many important works gathered were such universally recognized masterpieces of American art as Copley's *Mr. and Mrs. Thomas Mifflin* from the Historical Society of Pennsylvania, Ryder's *The Race Track* from The Cleveland Museum, Eakins's *Miss Van Buren* from The Phillips Collection (Washington, D.C.) and Jackson Pollock's *Lavender Mist* from the collection of Alfonso Ossorio. The show was seen by 198,890 visitors.

Annual Exhibition of Contemporary American Sculpture and Prints
December 16—February 5, 1967.
A large survey of American sculpture that showed the unprecedented ambition and inventiveness of the medium today. New materials and techniques, including the use of sound and light, characterized the achievements of 146 sculptors from all parts of the country. In addition the Annual included prints for the first time since the print program was curtailed in 1940. Examples by 66 printmakers illustrated the extraordinary graphic renaissance of recent years.

above left:
John Singleton Copley. *Mr. and Mrs. Thomas Mifflin.* 1773. The Historical Society of Pennsylvania. Included in the exhibition *Art of the United States: 1670-1966.*

left:
Thomas Eakins. *Miss Van Buren.* c. 1889-91. The Phillips Collection, Washington, D. C. Included in the exhibition *Art of the United States: 1670-1966.*

Annual Exhibition of Contemporary American Sculpture, fourth floor.

Louise Nevelson exhibition, fourth floor.

Andrew Wyeth. *February 14—April 9.*
A retrospective exhibition of one of America's most popular artists drew record crowds — 263,302 in 55 days — and caused the show to be extended a week. Organized by the Director of the Pennsylvania Academy of Fine Arts, Joseph T. Fraser, Jr., in consultation with Lloyd Goodrich, the exhibition was shown in Philadelphia at the Pennsylvania Academy of Fine Arts and at the Baltimore Museum of Art. The exhibition was accompanied by a fully illustrated catalogue written by E. P. Richardson.

Louise Nevelson. *March 8—April 30.*
Selected by John Gordon, Curator, who wrote the catalogue, this show of 113 works formed the first extensive retrospective of a major American sculptor. Ranging from small earlier works to the artist's most recent environmental pieces the exhibition attracted a wide attendance. It was subsequently exhibited at the Rose Art Museum, Brandeis University, Waltham, Massachusetts.

The Nazi Drawings of Mauricio Lasansky.
March 22—April 30.
An exhibition of thirty drawings by an important American printmaker depicting the atrocities of German concentration camps. Executed between 1961 and 1966, the drawings were done with ordinary lead pencil and toned in red and brown. The exhibition was shown at the State University of Iowa where Lasansky is Director of the Printmaking Department, as well as at the Des Moines Art Center and the Philadelphia Museum of Art.

William Glackens. *April 23—June 11.*
A pioneer member of the "Eight" or "Ashcan School" that helped to revolutionize American art prior to the Armory Show, Glackens was surveyed in depth by 75 paintings, 50 drawings and 8 etchings. The exhibition was organized by the City Art Museum of St. Louis and was also shown at the National Collection of Fine Arts.

Jules Pascin. *May 19—June 25.*
Although he lived in this country for only a short time Pascin was influential on American art of the 1930's. The exhibition, organized by Tom L. Freudenheim of the University Art Museum, University of California at Berkeley where it was first exhibited was also shown at the UCLA Art Galleries, the Ackland Art Center, Chapel Hill, N. C. and the Rose Art Museum, Brandeis University. Supplemented for the Whitney showing by loans from New York collections, the exhibition surveyed paintings and graphics executed in Germany, France and the United States.

Recent Acquisitions. *May 17—June 18.*
115 paintings, sculptures, drawings and prints acquired by purchase and gift since April 1966 were shown on the fourth floor. An important addition were four nineteenth-century paintings, one each by Heade, La Farge, Sargent and Inness marking the Whitney's reentry into historical collecting.

American Art of the Twentieth Century.
July 1—September 17.
An exhibition of 228 paintings and watercolors and 86 pieces of sculptures drawn entirely from the Museum's collection to survey modern American art. The exhibition occupied the entire building and was the first time in the Museum's history that the great body and depth of the collection could be shown at one time.

Paul Feeley.
Gomelza. 1965.
Synthetic polymer paint on canvas. 80 x 80.
Gift of the Friends of the Whitney
Museum of American Art.

John La Farge.
Girl Weeding in Front of Our House, Vaiala, Samoa. 1890.
Watercolor. 18½ x 18.
Gift of Mrs. Paul T. Iaccaci.

THE BEGINNING OF AN HISTORICAL COLLECTION

With the acquisition of the four paintings illustrated herewith, the Whitney Museum has resumed collecting historical American art. Since the Museum's purchase funds are still devoted entirely to 20th-century acquisitions, the program to add 18th- and 19th-century art to the collection has had to depend on the generosity of donors.

The Museum's aim is to create in time a small but qualitatively fine historical collection which will provide background for and perspective on our art of today. A committee has recently been formed, with Benno C. Schmidt as Chairman, to seek further gifts in this important undertaking.

JOHN I. H. BAUR

George Inness.
From the Swangunk Mountains. 1885.
Oil on canvas. 19½ x 29½.
Gift of Rita and Daniel Fraad, Jr.

Martin J. Heade.
Hummingbirds and Orchids. 1875. Oil on canvas. $17^{1}/_{2} \times 27^{3}/_{4}$.
Gift of Henry Schnakenberg in memory of Juliana Force.

John Singer Sargent.
A Game of Bowls, Ightham Mote, Kent. (1889.)
Oil on canvas. $56^{1}/_{4} \times 90^{1}/_{4}$.
Gift of Mr. and Mrs. Lester Avnet.

GIFTS OF THE FRIENDS OF THE WHITNEY MUSEUM OF AMERICAN ART

Richard Lindner.
Ice. 1966. Oil on canvas. 70 x 60.
Gift of the Friends of the Whitney Museum of American Art.

All dimensions are in inches, height preceding width. Dates following titles are inscribed on the works themselves unless in parentheses.

Breder, Hans. b. 1935.
Number 100. (1967.)
Aluminum and plexiglas. 36 x 36 x 17. 67.27.

Feeley, Paul. 1913-1966.
Gomelza. 1965.
Synthetic polymer paint on canvas. 80 x 80. 67.28.

Jensen, Alfred. b. 1903.
Timaeus III and IV. 1966.
Oil on canvas. diptych 60 x 100. 67.29.

Leslie, Alfred. b. 1927.
Alfred Leslie. 1966-67.
Oil on canvas. 108 x 72. 67.30.

Lindner, Richard. b. 1901.
Ice. 1966.
Oil on canvas. 70 x 60. 67.17.

Newman, Barnett. b. 1905.
Day One. 1951-52.
Oil on canvas. 132 x 50¹/₄.
Gift of the Friends, and purchase. 67.18.

Ortman, George. b. 1926.
Metallurgy — 66. 1966.
Aluminum, masonite and wood. 72 x 48. 67.7.

Youngerman, Jack. b. 1926.
Blue-White-Red. 1965.
Synthetic polymer paint on canvas. 108 x 87. 67.31.

GIFTS OF HOWARD AND JEAN LIPMAN AND OF THE HOWARD AND JEAN LIPMAN FOUNDATION, INC.

Except where noted, all works are gifts of the Howard and Jean Lipman Foundation, Inc.

Agostini, Peter. b. 1913.
The Clothesline. 1960.
Bronze. 63 x 63 x 25.
Gift of Howard and Jean Lipman. 66.133.

Benton, Fletcher. b. 1931.
Synchronetic C-8810. (1966.)
Aluminum and plexiglas. 26 x 21½ x 4½. 66.134.

Chryssa. b. 1933.
Fragment for the Gates to Times Square. (1966.)
Neon and plexiglas. 81 x 34½ x 27½.
Gift of Howard and Jean Lipman. 66.135.

De Maria, Walter. b. 1935.
Blue Glass for Cornell. (1966.)
Glass and steel. 15¾ x 10¾ x 7½. 66.136.

Flavin, Dan. b. 1933.
Untitled. (1966.)
Fluorescent lights. 96¼ x 13 x 4½.
Gift of Howard and Jean Lipman. 67.9.

Gussow, Roy. b. 1918.
Two Forms 9 — 12 — 66. (1966.)
Steel. 15 x 18½ x 21.
Gift of Howard and Jean Lipman. 67.6.

Hatchett, Duayne. b. 1925.
Solstice. (1967.)
Aluminum. 63¾ x 117¼ x 36. 67.25.

Kauffman, Craig. b. 1932.
Untitled. (1966.)
Plastic and plexiglas. 76½ x 38½ x 4¼. 67.26.

McCracken, John. b. 1934.
Violet Block in Two Parts. (1966.)
Plywood, fiberglass and lacquer. 24 x 36 x 45. 66.92.

Mallory, Ronald. b. 1935.
Untitled. 1966.
Contained mercury and plexiglas. 25 x 24¾ x 3¾. 66.93.

Seawright, James. b. 1936.
Searcher. (1966.)
Metal, plastic and electronic parts. 53¾ x 20 x 20. 66.137.

Smithson, Robert. b. 1938.
Alogon. (1966.)
Painted stainless steel. Seven sections total length 73½. 67.8.

Trova, Ernest. b. 1927.
Study/Falling Man 1966.
Silicon bronze. 21 x 78½ x 31.
Gift of Howard and Jean Lipman. 67.12.

Weinrib, David. b. 1924.
Statium. 1966.
Plastic. 36 x 36 x 18.
Gift of Howard and Jean Lipman. 66.138.

ACQUISITIONS BY THE MUSEUM 1966-1967

Albers, Josef. b. 1888.
White Line Squares. 1966.
Portfolio of 8 lithographs. $20^{3}/_{4}$ x $20^{3}/_{4}$ (sheet); $15^{3}/_{4}$ x $15^{3}/_{4}$ (plate).
Gift of the artist. 67.14.

Benton, Thomas Hart. b. 1889.
Autumn. (c. 1941.)
Oil and tempera on canvas. $22^{1}/_{2}$ x $28^{5}/_{8}$.
Bequest of Loula D. Lasker. 66.114.

Bontecou, Lee. b. 1931.
Sixth Stone I. 1964.
Lithograph. 46 x $36^{1}/_{2}$ (sheet); 36 x $27^{1}/_{8}$ (plate).
Gift of Mr. and Mrs. Herbert C. Lee. 66.102.

Brackman, Robert. b. 1898.
Still Life. (1939.)
Oil on canvas. $16^{1}/_{2}$ x $20^{1}/_{2}$.
Gift of Mr. and Mrs. David S. Meister. 66.112.

Brown, Joan. b. 1938.
Noel at Table with Vegetables. (1963.)
Oil on canvas. 48 x 48.
Gift of Mrs. Jerome Siegel. 66.96.

Castellon, Federico. b. 1914.
Fifteen lithographs.

a. *The Birth of Paris.* 1965.
$22^{1}/_{8}$ x $17^{7}/_{8}$ (sheet); $19^{3}/_{8}$ x $15^{1}/_{4}$ (plate).

b. *A Brother's Reaper.* 1961.
$22^{1}/_{4}$ x $17^{7}/_{8}$ (sheet); 18 x $14^{3}/_{4}$ (plate).

c. *The Cry of the Wounded Earth.* 1965.
$17^{7}/_{8}$ x 22 (sheet); $15^{1}/_{8}$ x $19^{7}/_{8}$ (plate).

Gerald Laing.
Yellow Needle. 1966.
Aluminum, lacquer, chrome on brass.
Slate base. $83^{1}/_{2}$ x $8^{3}/_{4}$.
Gift of Mr. and Mrs. John G. Powers.

d. *The Dark Angels.* 1961.
$19^{7}/_{8}$ x $25^{3}/_{4}$ (sheet); $15^{1}/_{4}$ x $21^{1}/_{4}$ (plate).

e. *Forbidden.* 1965.
$22^{1}/_{8}$ x $17^{7}/_{8}$ (sheet); $19^{1}/_{4}$ x $15^{1}/_{2}$ (plate).

f. *Late Rewards.* 1965.
$25^{3}/_{4}$ x $19^{7}/_{8}$ (sheet); $21^{3}/_{4}$ x $17^{1}/_{2}$ (plate).

g. *Mme. Creator and her Handiwork.* 1965.
$19^{7}/_{8}$ x 26 (sheet); $17^{1}/_{8}$ x 24 (plate).

h. *Mme. Enceiate.* 1963.
$19^{7}/_{8}$ x 26 (sheet); $17^{1}/_{2}$ x $21^{5}/_{8}$ (plate).

i. *Nature's Child.* 1963.
$25^{3}/_{4}$ x $19^{7}/_{8}$ (sheet); $21^{1}/_{2}$ x $17^{1}/_{4}$ (plate).

j. *The Ostian Playboy.* 1963.
$19^{7}/_{8}$ x $12^{1}/_{2}$ (sheet); $18^{1}/_{4}$ x 12 (plate).

k. *Playboy of Ostia.* 1963.
$17^{3}/_{4}$ x $22^{1}/_{4}$ (sheet); $16^{1}/_{2}$ x 20 (plate).

l. *The Plumed Hat.* 1961.
$22^{1}/_{4}$ x $17^{7}/_{8}$ (sheet); $18^{3}/_{8}$ x $14^{5}/_{8}$ (plate).

m. *The Seducers.* 1965.
$19^{7}/_{8}$ x $25^{1}/_{2}$ (sheet); $17^{1}/_{8}$ x $23^{3}/_{4}$ (plate).

n. *The Supplicant.* 1962.
$25^{5}/_{8}$ x $19^{5}/_{8}$ (sheet); 21 x $14^{1}/_{4}$ (plate).

o. *The Wake.* 1961.
$22^{1}/_{4}$ x $17^{7}/_{8}$ (sheet); 21 x $15^{1}/_{4}$ (plate).

Gift of Benjamin Weiss. 67.46a-o.

Conover, Robert. b. 1920.
Mountain. 1966.
Woodcut. $35^{5}/_{8}$ x 25 (sheet); $30^{1}/_{8}$ x 20 (plate).
Gift of Associated American Artists, Inc. 67.20.

Dechar, Peter. b. 1942.
Pears. 1966.
Oil on canvas. 54 x 72.
Larry Aldrich Foundation Fund. 67.34.

Di Meo, Dominick. b. 1927.
Harlequinade. (1965.)
Oil on canvas. 48 x 62.
Larry Aldrich Foundation Fund. 67.35.

Dine, Jim. b. 1935.
Midsummer Wall. 1966.
Lithograph. 38 x $27^{1}/_{4}$. (sheet and plate).
Gift of Mr. and Mrs. Herbert C. Lee. 66.103.

du Bois, Guy Pène. 1884 - 1958.
Cafe Monnot. (c. 1928-29.)
Oil on canvas. 22 x $18^{1}/_{2}$.
Gift of Rita and Daniel Fraad, Jr. 66.124.

Elliott, Ronnie. b. 1916.
Untitled. 1956.
Collage. $20^{1}/_{2}$ x $13^{1}/_{2}$.
Gift of Mr. and Mrs. William Feinberg. 67.47.

Ferren, John. b. 1905.
Sala' Nar. 1965.
Oil on canvas. 72 x 60.
Gift of Mr. and Mrs. Walter Pharr. 66.118.

Frankenthaler, Helen. b. 1928.
Orange Hoop. 1965.
Lithograph. $25^{1}/_{2}$ x $19^{3}/_{4}$ (sheet); 17 x 14 (plate).
Gift of Mr. and Mrs. Herbert C. Lee. 66.104.

Fuller, Sue. b. 1914.
String Composition, Number 530. 1965.
Plexiglas, silk and lucite. 21 x 21 x $1^{3}/_{8}$.
Gift of Mrs. Michael Heron, Mrs. Edgar Davy and Miss Berta Walker. 66.101.

Glarner, Fritz. b. 1889.
Color Drawing for Tondo 1964. 1964.
Lithograph. $18^{1}/_{2}$ diameter.
Gift of Mr. and Mrs. Herbert C. Lee. 66.105.

Goodyear, John. b. 1930.
Eight. (1966.)
Metal, light and plastic. $24^{1}/_{4}$ x $48^{1}/_{2}$ x 8.
Gift of Joseph L. Shulman. 67.44.

Greene, Stephen. b. 1918.
Edifice. (1965.)
Oil on canvas. 68 x 68.
Gift of Mrs. William W. McPeak in memory of William W. McPeak. 66.100.

Heade, Martin J. 1819 - 1904.
Hummingbirds and Orchids. 1875.
Oil on canvas. $17^{1}/_{2}$ x $27^{3}/_{4}$.
Gift of Henry Schnakenberg in memory of Juliana Force. 67.5.

Hebald, Milton. b. 1917.
Draped Figure. (1960.)
Bronze relief. $37^{1}/_{2}$ x 29 x 5.
Given in memory of Samuel L. Stedman by his Wife. 66.113.

Hopper, Edward. 1882 - 1967.
Carolina Morning. (1955.)
Oil on canvas. 30 x 40.
Given in memory of Otto L. Spaeth by his Family. 67.13.

Inness, George. 1825 - 1894.
From the Swangunk Mountains. 1885.
Oil on canvas. $19^{1}/_{2}$ x $29^{1}/_{2}$.
Gift of Rita and Daniel Fraad, Jr. 66.126.

Jenkins, Paul. b. 1923.
Phenomena Blue Succession. (1965.)
Oil on canvas. $54^{1}/_{2}$ x $118^{1}/_{4}$.
Gift of David Kluger. 67.4.

Johns, Jasper. b. 1931.
Pinion. (1963.)
Lithograph. 40 x 28 (sheet and plate).
Gift of Mrs. Volney F. Righter. 66.110.

0 through 9. 1967.
Lithograph. $25^{1}/_{4}$ x $19^{1}/_{2}$ (sheet); 12 x $9^{1}/_{2}$ (plate).
Gift of Mr. and Mrs. Herbert C. Lee. 67.48.

Kaish, Luise. b. 1925.
The Great Blessing of Abraham. (1960.)
Bronze. $38^{1}/_{2}$ x $30^{1}/_{2}$ x $9^{1}/_{2}$.
Given in memory of David A. Meyers by Luise Kaish. 66.95.

La Farge, John. 1835 - 1910.
Girl Weeding in Front of Our House, Vaiala, Samoa. 1890.
Watercolor. $18^{1}/_{2}$ x 18.
Gift of Mrs. Paul T. Iaccaci. 66.99.

Laing, Gerald. b. 1936.
Yellow Needle. 1966.
Aluminum, lacquer, chrome on brass. Slate base. $83^{1}/_{2}$ x $8^{3}/_{4}$ x 7.
Gift of Mr. and Mrs. John G. Powers. 67.10.

Landau, Jacob. b. 1917.
Horses and Men. (1966.)
Woodcut. $24^{1}/_{4}$ x $33^{7}/_{8}$ (sheet); 15 x $24^{3}/_{8}$ (plate).
Gift of Associated American Artists, Inc. 67.21.

Lasansky, Mauricio. b. 1914.
The Cardinal. (1966.)
Intaglio. $29^{3}/_{4}$ x $18^{3}/_{4}$.
Gift of Mrs. Derald H. Ruttenberg. 66.111.

Lawrence, Jacob. b. 1917.
Depression. 1950.
Tempera on paper. 22 x $30^{1}/_{2}$.
Gift of David M. Solinger. 66.98.

McGowin, Ed. b. 1938.
Mand. 1966.
Plastic. $34^{1}/_{2}$ x $33^{1}/_{2}$ x $38^{1}/_{2}$.
Larry Aldrich Foundation Fund. 67.16.

Marca-Relli, Conrad. b. 1913.
Untitled. (1964.)
Painted aluminum collage. 36 x 36.
Gift of Mr. and Mr. Samuel M. Kootz. 66.97.

Marisol. b. 1930.
Hand and Purse. 1965.
Lithograph. $41\frac{1}{2} \times 29\frac{7}{8}$ (sheet); $41\frac{1}{2} \times 12\frac{5}{8}$ (plate).
Gift of Mr. and Mrs. Herbert C. Lee. 66.106.

Marx, Robert E. b. 1925.
Encounters. 1965.
Sixteen etchings, from portfolio of poems by Daniel Berrigan. (7 pages of etchings plus 1 etching on title page.)
Gift of Associated American Artists, Inc. 67.22.

Nilsson, Gladys. b. 1940.
Many Swingers Out-Of-Doors. (1966.)
Watercolor. $24\frac{1}{4} \times 19\frac{1}{4}$.
Larry Aldrich Foundation Fund. 67.36.

Onslow-Ford, Gordon. b. 1912.
Who Lives. 1962.
Parle's paint on canvas. $77\frac{1}{2} \times 53$.
Gift of Mr. and Mrs. Robert Anthoine. 67.19.

Pavia, Philip. b. 1912.
Great Jones. (1960.)
Bronze. $30\frac{1}{2} \times 19\frac{1}{2} \times 17\frac{1}{2}$.
Gift of Mr. and Mrs. Samuel M. Kootz. 67.32.

Pearson, Henry. b. 1914.
Osiris. (1965-66.)
Lithograph. $22\frac{3}{8} \times 22\frac{1}{2}$. (sheet and plate).
Gift of Associated American Artists, Inc. 67.23.

Peterdi, Gabor. b. 1915.
Mari's Garden II. 1964.
Oil on canvas. $79\frac{3}{4} \times 119\frac{1}{2}$.
Gift of the artist. 66.140.

Rauschenberg, Robert. b. 1925.
Post Rally. 1965.
Lithograph. $46 \times 31\frac{1}{2}$ (sheet); $43\frac{1}{2} \times 30$ (plate).
Gift of Mr. and Mrs. Herbert C. Lee. 66.107.

Reiback, Earl. b. 1936.
Lumia Opus 4. (1967.)
Motorized light box. $24 \times 32 \times 12$.
Larry Aldrich Foundation Fund. 67.37.

Reinhardt, Ad. 1913 - 1967.
Museum Landscape. 1950.
Ink on paper and collage. $9\frac{1}{2} \times 22\frac{7}{8}$.
Gift of the artist. 66.141.

Rivers, Larry. b. 1923.
Stravinsky II. 1966.
Lithograph. 28×40 (sheet and plate).
Gift of Mr. and Mrs. Herbert C. Lee. 66.108.

Rosenborg, Ralph. b. 1913.
Landscape: Autumn Leaves. 1946.
Oil on canvas. 40×20.
Gift of Louise Nevelson. 67.39.
Marine Landscape: The Dark Night and the Lonely Island. 1960.
Watercolor. $10\frac{1}{8} \times 16\frac{1}{8}$.
Gift of Mr. and Mrs. William Feinberg. 67.40.

Rosenquist, James. b. 1933.
Dusting Off Roses. 1965.
Lithograph. $31\frac{1}{2} \times 21\frac{5}{8}$ (sheet and plate).
Gift of Mr. and Mrs. Herbert C. Lee. 66.109.

Rosenthal, Bernard. b. 1914.
Whitsuntide King. 1960.
Bronze. $63\frac{1}{2} \times 58 \times 10\frac{1}{2}$.
Gift of Mr. and Mrs. Samuel M. Kootz. 67.33.

Sargent, John Singer. 1856 - 1925.
A Game of Bowls, Ightham Mote, Kent. (1889.)
Oil on canvas. $56\frac{1}{4} \times 90\frac{1}{4}$.
Gift of Mr. and Mrs. Lester Avnet. 67.41.

Schnackenberg, Roy. b. 1934.
The Motorcycle. 1966.
Oil on canvas and collage. $64\frac{1}{2} \times 74 \times 7\frac{1}{2}$.
Purchase. 67.42.

Scuris, Stephanie. b. 1931.
Skedion Ekton. (1964.)
Aluminum. $76^1/_4$ x 48 x $45^1/_2$.
Gift of Mr. and Mrs. Arthur Lejwa. 66.117.

Sihvonen, Oli. b. 1921.
Triad in Red. (1965.)
Oil on canvas. 72 x 84.
Gift of Philip Morris, Inc. 67.45.

Sloan, John. 1871 - 1951.
City Scene. (1912.)
Crayon drawing. 19 x $12^1/_4$.
Gift of Rita and Daniel Fraad, Jr. 66.128.

Model in Dressing Room. (1933.)
Tempera and oil on composition board. 36 x 30.
Gift of Mrs. John Sloan. 67.2.

Soyer, Raphael. b. 1899.
Self Portrait. (1967.)
Lithograph. $22^1/_2$ x $30^1/_8$ (sheet); 21 x $23^3/_4$ (plate).
Gift of Associated American Artists, Inc. 67.24.

Spaventa, George. b. 1918.
Three and One. (1964.)
Bronze. $12^1/_2$ x 13 x $3^1/_4$.
Anonymous gift. 66.139.

Steichen, Edward. b. 1879.
Night Landscape. (c. 1905.)
Oil on canvas. 25 x 21.
Gift of Mr. and Mrs. Ira Spanierman. 67.3.

Sterner, Harold. b. 1895.
Da Vinciana II. 1948.
Oil on canvas. 25 x 34.
Gift of Mr. and Mrs. Leopold Mannes. 67.43.

Takal, Peter. b. 1905.
Of Nature, of Man. 1964.
Portfolio of 20 lithographs.

a. *Title.* $29^3/_4$ x $22^1/_4$ (sheet and plate).
b. *Queen Anne's Lace.* $29^3/_4$ x $22^1/_4$ (sheet and plate).
c. *Reclining Nude.* $22^1/_4$ x $29^3/_4$ (sheet and plate).
d. *Wave.* $22^1/_4$ x $29^3/_4$ (sheet and plate).
e. *Winter Vine.* 22 x 30 (sheet and plate).
f. *Tree Opening.* $22^1/_8$ x 30 (sheet and plate).
g. *Open Barn Door.* $22^1/_8$ x 30 (sheet and plate).
h. *Kneeling Nude.* $22^1/_4$ x $29^3/_4$ (sheet and plate).
i. *Bougainvilla.* $29^3/_4$ x $22^1/_4$ (sheet and plate).
j. *Wood.* 30 x $22^1/_4$ (sheet and plate).
k. *Winter Weeds.* 30 x $22^1/_4$ (sheet and plate).
l. *Dead Birds.* 18 x 22 (sheet and plate).
m. *City Window.* 22 x $29^3/_4$ (sheet and plate).
n. *Flowers in Barn.* 30 x $22^1/_4$ (sheet and plate).
o. *Head.* $22^1/_4$ x $29^3/_4$ (sheet and plate).
p. *Autumn Lake.* $22^1/_4$ x $29^3/_4$ (sheet and plate).
q. *Landscape.* $22^1/_4$ x $29^3/_4$ (sheet and plate).
r. *Eclipse.* $29^3/_4$ x $22^1/_2$ (sheet and plate).
s. *Snow Fields.* $22^1/_4$ x 30 (sheet and plate).
t. *Colophon.* 30 x $22^1/_4$ (sheet and plate).

Gift of the artist. 67.49a-t.

Thon, William. b. 1906.
Sunset at Cordoba. (1956.)
Watercolor and ink. $19^1/_4$ x 26.
Gift of Rita and Daniel Fraad, Jr. 66.130.

Tovish, Harold. b. 1921.
Vortex. (1966.)
Bronze. 66 x 18.
Gift of an anonymous donor and purchase. 66.132.

Tworkov, Jack. b. 1900.
Untitled. 1954.
Charcoal. $25^3/_4$ x $19^7/_8$.
Gift of Mr. and Mrs. Arthur Wiesenberger. 66.115.

Walters, Carl. 1883 - 1955.
Hippopotamus. 1948.
Glazed pottery. 7 x 5 1/2 x 16.
Gift of the estate of S. T. Nierenberg. 67.1.

Wilke, Ulfert. b. 1907.
Untitled. c. 1960.
Watercolor. 12 7/8 x 21.
Gift of Mr. and Mrs. Arthur Wiesenberger. 66.116.

Willenbecher, John. b. 1936.
Spheremusic Number 2. 1966.
Glass and wood. 41 1/2 x 43 1/2 x 8 1/2.
Gift of Mr. and Mrs. John G. Powers. 67.11.

Williams, Hiram. b. 1917.
Gazer. 1965.
Oil on canvas and collage. 80 x 68.
Gift of Mr. and Mrs. Leonard Bocour. 66.119.

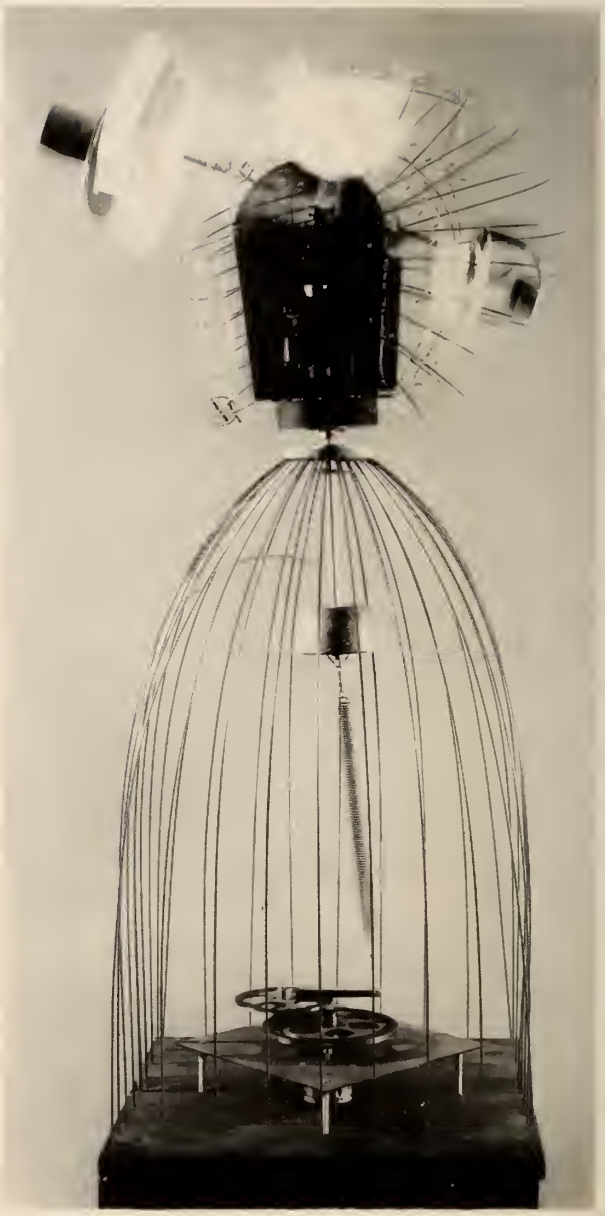
Wirsum, Karl. b. 1939.
Doggerel II. (1966.)
Oil on canvas. 33 x 25.
Larry Aldrich Foundation Fund. 67.38.

above right:
Guy Pène du Bois.
Cafe Monnot. (c.1928-29.)
Oil on canvas. 22 x 18 1/2.
Gift of Rita and Daniel Fraad, Jr.

Edward Steichen.
Night Landscape. (c.1905.)
Oil on canvas. 25 x 21.
Gift of Mr. and Mrs. Ira Spanierman.

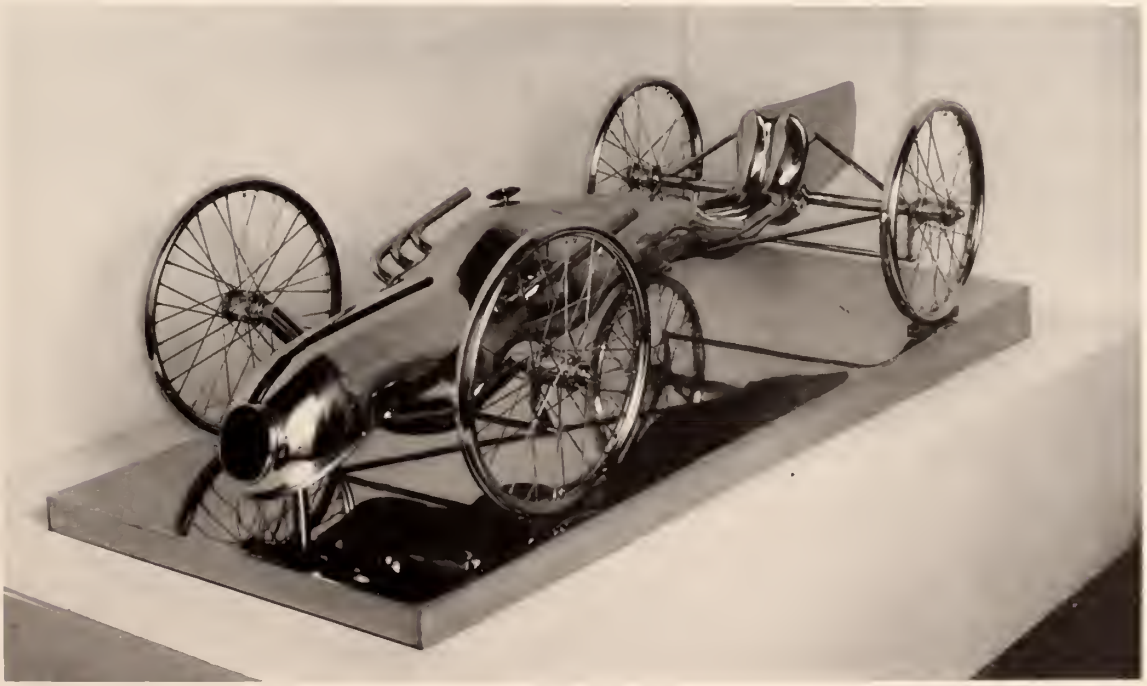
right:
James Seawright.
Searcher. (1966.)
Metal, plastic and electronic parts. $53^{3}/_{4}$ x 20 x 20.
Gift of the Howard and Jean Lipman Foundation, Inc.

below:
Stephen Greene.
Edifice. (1965.)
Oil on canvas. 68 x 68.
Gift of Mrs. William W. McPeak
in memory of William W. McPeak.



below left:
David Weinrib.
Statium. 1966.
Plastic. 36 x 36 x 18.
Gift of Howard and Jean Lipman.

below right:
Ernest Trova.
Study/Falling Man 1966.
Silicon bronze. 21 x 78$^{1}/_{2}$ x 31.
Gift of Howard and Jean Lipman.



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